

No.165 December 1988

Hillandale

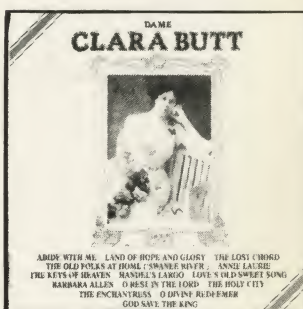
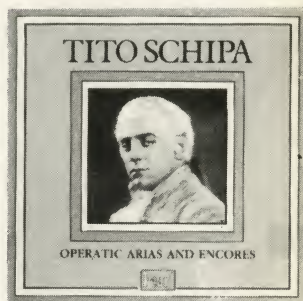
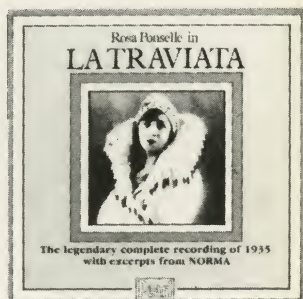
NEWS



BERLINER'S COMPACT DISC

Pearl

90 YEARS OF CLASSICS



The above is but a tiny selection from our extensive list of historical and modern recordings. Do please send for a free copy of the new, illustrated, four-colour twentieth anniversary catalogue – it comes along with worldwide ordering information and price lists of CDs, LPs and cassettes.

PAVILION RECORDS LTD.,

The HILLANDALE News

The Official Journal of The City of London Phonograph and Gramophone Society

Founded in 1919

Editor: Ted Cunningham, [REDACTED]

No.165 December 1988

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A MESSAGE LURKS BEHIND Chris Hamilton's appeal (on page 120) for a taped Archive to preserve the sounds of our talking-machine collections. It is that before long the whole nature of our hobby is going to undergo a mutation. By the time "The Hillandale News" celebrates its Golden Jubilee in another twenty-two years, even middle-aged members will not have known a childhood in which a hand-wound gramophone (or, for those with well-heeled parents, a radio-gram) was a major feature of home entertainment. So, with the "personal nostalgia" factor playing no rôle, what sort of people will our members be? What nature of person will want to own phonographs, portable gramophones, Victrolas, cylinders, and discs?

One looks with dismay at what has overtaken the vintage car hobby in the past twenty years. When I first went, as a young man, to see a "London to Brighton" rally, the cars were owned and driven by folk like you and me, cheerful enthusiasts who had spent years laboriously restoring some unlikely pile of rust, found in a barn, into the Argyll Voiturette it had once been. They were instantly recognisable from their Shetland-Islander rosy-cheeked faces, complexions acquired from endless weekends of open-air motoring in all weathers. Alas, today those enthusiasts are all but gone, and vintage motor cars are 'the preserve of the very, very rich, who have bought them for investment purposes or, at best, on a rich man's whim. Is this the future for the talking machine? One hopes not, but if one day the machines and records we so love should end up as cold museum exhibits, displayed behind glass screens, or locked away in some strong-room, never to be heard, then Chris Hamilton's archive could be something for posterity to treasure.

I cannot allow you to turn the page before I raise my glass to my predecessor, Peter Martland, and thank him for handing over this chair in such good condition. I will do my best to be worthy of it.

T. C.

BERLINER'S COMPACT DISC

EMILE BERLINER'S GRAMOPHONE - THE EARLIEST DISCS 1888-1901

by Leonard Petts

AS PART OF the celebrations for the one hundredth anniversary of Emile Berliner's first patent for his flat disc Gramophone (which fell last year) and its first public demonstration (falling this year) Symposium Records have released a Compact Disc of early Berliner material. The compilation has been made, and the transfers largely engineered, by Peter Adamson, Britain's leading authority on Berliner records. He has also written the excellent twenty-page booklet supplied with this CD which is, to the best of my knowledge, the first to be devoted entirely to Berliner material.

Choice of the individual records was, of course, dictated firstly by the copies available for transfer, and then by the quality of the performance, the standard of recording, and the playing condition. With these perimeters in mind the compiler has succeeded in presenting an entertaining, listenable programme covering most aspects of the early flat disc Gramophone. Generally the sound is good, and although inevitably some of the ninety-year-old records show signs of wear and tear, others sound surprisingly brilliant.

Happily, Peter Adamson has not filtered away all the body from the signal in order to eliminate the surface noise. The performance is there, often vivid, even through the surface noise. Let me urge you not to let this noise deter you. The ear of the listener adapts; surface noise and other distortions soon fade into the background, and on second and subsequent hearings the sound grows on the listener.

Few coarse groove record collectors seem to have made a speciality of collecting these turn of the century 7" records, although of course, they will probably have encountered the odd copy over the years. Others may never have heard any of these primitive little records at all. For them, and indeed, for everyone interested in the history of recorded sound, this brand new CD will be the key to the time lock, allowing the listener to pass back to the very beginnings of the flat disc gramophone record.

This CD is designed to be listened to as a continuous programme, using the

excellent booklet as a step-by-step commentary. However, it is also possible to pick out any individual track (and here the CD shows one of its great advantages) enabling the listener to make an instant and accurate selection of any of the THIRTY NINE tracks.

In order to examine this mass of material, covering such a wide artistic field, let us scrutinise these thirty nine tracks within the various historical blocks to which they naturally belong.

The Early 'Toy' Discs 1890-1892

These were the first commercial results of Berliner's invention. In a letter of December 23rd 1897 Emile Berliner states that the firm of Rheinische Gummi und Celluloid Fabrik of Neckarau near Mannheim made all the 'Toy' records for Kammer und Reinhardt of Waltershausen. This firm had also stated that they made only 25,000 records and that no other firm had pressed them. These little 5" records were sold in Britain by Parkins and Gotto. They were pressed in hard rubber (gutta-percha) and cost 1s.0d. (5p) each. They were played on a crude hand driven Gramophone at speeds varying between 90 and 130 rpm. Four of these pioneer records are included on this Compact Disc: 26 [Anon.] Twinkle, twinkle little star; 59 [Anon.] Tit Willow ('Mikado'-Gilbert & Sullivan); 120 [Piano] Boccaccio March (Supp.); 99 [Anon.] Auld Lang Syne.

According to the booklet supplied with the CD both 'Twinkle twinkle little star' and 'Auld Lang Syne' are believed to be spoken and sung by

Emile Berliner. However, they seem to lack the "guttural broken English", the "how I vonder vot you are" described by Fred Gaisberg. The record of 'Tit Willow' must be one of the earliest examples of G&S on disc, and 'Boccaccio' one of the earliest piano records. Good sound from these "toy" records which, when found, are so often in a very worn condition.

American Commercial Recordings 1894-1897

The United States Gramophone Company was founded in Washington D.C. by Emile Berliner in 1893. Towards the end of the following year it began to issue its own Gramophone Records. Through various steps The United States Gramophone Company transferred its rights to The Berliner Gramophone Company, who in turn granted an exclusive license to sell Gramophone Goods in the U.S.A. to the National Gram-O-phone Company of New York. This was controlled by Frank Seaman, and had Barry Owen as one of its directors. Early in 1897 Emile Berliner discussed the idea of Owen going to Europe to find investors to take up the European rights in the Gramophone.

Owen set sail from New York, en route for Britain, on July 14th 1897. He settled into the Cecil Hotel in London, which establishment was to play an important part in the early life of the Gramophone in Britain. Here he began to trade, in a somewhat desultory fashion, under the title of the National Gram-O-phone Company, relying entirely upon supplies shipped by his old Company from New York. The first crate of Gramophone goods arrived at the British Shipping Office of Knowles and Foster on July 31st 1897. However, for the next nine months delivery of such supplies were infrequent, erratic, and hopelessly inadequate. Dealers sent a continuous flow of complaining letters. A despairing note from R.Wylie Hill & Co. of Glasgow, dated September 30th 1897, requested that only records actually ordered should be sent - no substitutes - and plaintively informed that "negro funerals, advertising, and that class of record does not take with us." Many of the very early Berliner records of American origin which now turn up in this country probably came

over to Britain at this time. The CD includes seven examples of this American product: 705 [Fife & Drums] Spirit of '78; 983X [Ferruccio Giannini] Questa o quella ('Rigoletto'-Verdi); 641 [George Graham] Advertising Plants' Baking Powder; 404Y [George W. Johnson] Laughing Song; 668Z [Anon.] 23rd Psalm; 174B [Will F. Denny] The Czar of the Tenderloin; 30X [Sousa's Band] The Thunderer March (Sousa).

The catalogue of 1895 describes 'The Spirit of 78' as "very dramatic" and indeed it is. In 'Questa o quella' Ferruccio Giannini's voice comes through clearly. He was the father of Dusolina Giannini, an HMV Red Label artist. I cannot decide whether George Graham's "Plants' Baking Powder" is a genuine advertising record or a marvellous send-up. The 1899 National Gramo-O-phone Corporation's catalogue states that his records are "loud, clear, distinct, and full of original witticisms." No doubt this record and another of 'Negro Funeral' (689 - not on this CD) were amongst those to arouse the wrath of Messrs. Wylie & Co. Unfortunately the item by the negro singer George W. Johnson has been transferred from a rather worn copy. Fred Gaisberg informs us he was "hanged for throwing his wife out of a window when in a drunken frenzy", although some doubt surrounds this story. His 'Laughing Song' was subsequently recorded, several times, by Burt Shepard, and still later adapted by Charles Penrose into his famous 'Laughing Policeman' record. A grand period voice declaims 'Psalm 23': this is followed by Will F. Denny who, the catalogue states, "has a fine tenor voice. His enunciation is remarkable for its distinctness." Here, as Peter Adamson explains in the accompanying booklet, he pokes fun at attempts to clean up the old 29th Police District of New York. This section ends with some good early sound from Sousa's Band.

The Gramophone Company in London 1898-1899: Enter Fred Gaisberg

After many disappointments, Barry Owen at last succeeded in setting up a small Private Company, with Trevor Lloyd

Williams at its head. This new venture, which was called "The Gramophone Company", began to trade during April 1898, moving to its first famous Headquarters Building at 31 Maiden Lane, London, on May 16th 1898.

Now that the new Company had been established it became clear that it desperately needed local recordings, and could no longer rely on the uncertain supply of records from New York. Emile Berliner agreed to send over Fred Gaisberg, a young man he had trained in his own recording laboratory in Philadelphia, to set up recording facilities in London.

In view of the very important part that Fred Gaisberg was to play in the development and history of The Gramophone Company it is interesting that Owen, when considering the appointment of his first Recording Expert, in the summer of 1898, had greatly favoured the choice of Calvin Child, who was a recording expert employed by the National Gram-O-phone Company in New York, in much the same way that Gaisberg had been engaged by the Berliner Company in Philadelphia. In July 1898 Owen wrote, "I am simply getting Gaisberg (Gaisberg) over here to get the laboratory started, make some tests, and get things prepared for somebody else." As we all know, Gaisberg went on to do great things in European recording, and Child had an equally distinguished career with the Victor Company in America. Gaisberg sailed from New York on July 23rd 1898, on board the "Umbria". Arriving in London he lost no time in setting up his recording studio in the Gramophone Company's headquarters in the old Cockburn Hotel building.

In a letter dated August 6th Owen states "Gaisberg will commence taking records tomorrow." However, at least two records are known, made by Syria Lamonte, the singing barmaid of Rule's Restaurant in Maiden Lane, dated August 2nd 1898. Perhaps the explanation is that these records were, in fact, trials made as an aid to setting up the equipment. Later, some of these records were found sufficiently good to pass for sale. Thus the Gramophone Company's recording programme had begun. The CD

presents us with a selection of ten early London recordings: 1037X [John Morton] A very much married man; 2236 [Albert Chevalier] My old Dutch; 2338 [H. Scott Russell] Saturnalia ('A Greek Slave' Sidney Jones); 34053 [Les Troubadours Toulousains] Finale from Act 5 ('Faust'-Gounod); 3095 [Ellen Beach Yaw] Queen of the Night's aria ('Magic Flute'-Mozart); 3106 [Ellen Beach Yaw] Les noces de Jeanette (Masse); 5513 [Leslie Stuart] The coon drum major (Stuart); 32653 [Maurice Farkoa] Nini, Minette, Ninon; 96 [Royal Bucks Hussars Band] Deep Blue Sea; 6311 [Vess Ossman] Smokey Mokes (Cake Walk).

John Morton made a number of successful early talking records. Here he is heard in a complicated story of family relationships which requires a keen ear and sharp wits to follow. Albert Chevalier sings his famous "My Old Dutch". This is one of the records he made under what is probably the first "royalty" agreement given to a gramophone artist. Dated October 15th 1898, it grants him a royalty of 1s.0d. (5p) per dozen of his records sold. There is also the record, much discussed recently, by Les Troubadours Toulousains, in a rather subdued dubbing. There are two records by Ellen Beach Yaw, sounding here "Night Queenly" reminiscent of dear Florence Foster Jenkins! The Gramophone Company's 1899 catalogue tells us she is "well known for the marvellous compass of her voice, her highest notes registering about two octaves higher than the average soprano." There is good piano sound from Leslie Stuart, playing one of his own compositions. H. Scott Russell appears in an "original cast" recording and the banjo of Vess Ossman sounds brightly. There is also the seductive voice of Maurice Farkoa, and some brilliant period band sound from the Royal Bucks Hussars.

The First Continental Recording Tour 1899

By May 1899 plans were well ahead to send the recording team of Fred Gaisberg and Sinkler Darby, under the management of Theodore Birnbaum, on their first recording tour of Europe. The

initial stop was Leipzig, where the first recordings of the tour were taken on May 17th. After an abortive journey to Russia, where no recordings were made, the team found themselves in the Hungarian capital of Buda-Pest at the beginning of June. Here they were in for a great surprise when they found that a Gramophone Company (The Magerische Automaten Fabriks Actien Ges.) already existed there, recording disc records by cutting the sound track into wax from which copper negatives were obtained and records pressed! The Recording Experts left Buda-Pest on June 15th, arriving in Vienna only to find that "all of the artists are away", despite which they made the first recordings of the famous virtuoso pianist Alfred Grunfeld and "the greatest living German actor" - Sonnental. On to Milan, arriving at 7.00 a.m. on June 30th. Then to Paris, remaining there until the beginning of August, when the party went on to Madrid on Tuesday August 8th. Recording continued there until August 15th. After various adventures Gaisberg and Darby arrived back at Southampton aboard the SS. "Albatross" on August 22nd. The following day found them sailing up the Thames, where the "Albatross" collided with a lumber barge and broke its steering. Thus the first great recording tour of Europe was over: it had spanned some hundred days, and produced around one thousand four hundred and fifty recordings, a good proportion of which eventually appeared in The Gramophone Company's new "Foreign" catalogues. Examples of records made during this tour, in Buda-Pest, Milan, Paris, and Madrid, are included on the CD: 54112 [Ramona Galan & Giovanni Cesarani] Vieni, ah vieni, io m'abandona ('La Favorita' - Donizetti); 38032 [Trompes de Chasse] Fragment de la messe St. Hubert (Obly); 70641 [Banda Marczi] Edes anyám a kendum; 62576 [El Muchuelo] Jota II.

The voices of Galan and Cesarani come through well. The Hunting Horns are transferred from a rather worn copy, but form an interesting track. There is a good-sounding Czardas from Buda-Pest and excellent atmospheric sound from El Muchuelo. Many of the Spanish records taken during this tour have brilliant sound for the period.

The First British Tour - 1899

Generally the results of the European recording trip were hailed as a great success, and the ever exuberant Owen now planned a short recording tour of the British Isles, visiting Glasgow, Belfast, Dublin, and Cardiff. Thus, only twelve days after their return from the Continent our two heroes found themselves in a first-class sleeper from London to Glasgow, where they arrived early in the morning of September 4th. Three recordings from those made in Glasgow appear on the CD: 7723 [John MacColl] The Campbells are coming; 3165 [Jessie McLachlan] Ho ro my nut brown maiden; 7931 [Scott Skinner] The Marquis of Huntley's Farewell.

The team began by recording Miss Jessie McLachlan and Miss Flora Donaldson. The 1899 catalogue describes them as "the two best exponents of Gaelic singers". The voice of Jessie McLachlan, singing in Gaelic, sounds pleasant through the heavy surface. The 'Scotch Bagpipes' inevitably got into the act with Pipers A. and R. Reith and Piper J. MacColl. Readers of the 1899 catalogue were informed "there is no highland home complete without its piper". It seems the sale of 'Cock of the North' had been "something quite phenomenal". The CD includes a good-sounding 'The Campbells are coming' played by Piper MacColl. On Friday September 8th they recorded Scott Skinner, "the champion fiddler of Scotland". The Company's catalogue for 1899 describes him as "a marvellous specimen of a left-handed violinist". Gaisberg merely noted that he thought him "a queer character and very conceited". He comes over well on the CD.

Introduction of the Johnson Wax Process May 1900-1901

May 1900 was to see an enormous improvement in the sound of The Gramophone Company's records. Back in February 1899 it had purchased the British and European Rights in Eldridge Johnson's newly developed Wax Recording Process. However, it had been unable to make use of this great improvement until existing "wax recording" rights held by

Bell and Tainter patents expired on May 1st 1900.

In addition to the 1901 Russian recordings, which feature in the next section, four of the introductory 'wax' recordings are included on the CD, giving an example of the improvement in sound quality: 1064W [Burt Shepard] Auction Sale of a Piano; 54504 [Men's Chorus] Soldiers'; Chorus ('Faust'-Gounod); 142 [Municipal Military Band] Poet and Peasant Overture (Suppé); GC-33141 [Pauline Agussol] Nobles seigneurs ('Huguenots'-Meyerbeer).

Burt Shepard appears in a hardy favourite of the early Gramophone. The "Men's Chorus" is said to be "Members of the Chorus of the Opera at Milan" in the 1899 catalogue. This record also features in the first "collected opera" mentioned earlier. The Municipal Military Band, which the CD booklet tells us comprises "players from the Queen's Hall Orchestra" gives us some good rollicking sound. The record by Pauline Agussol is from a 10" Berliner which plays at 60 rpm for 4 minutes 18 seconds. The transfer is from an excellent copy.

Russian Recordings and the First Red Label Celebrity Records 1900-1901

During March-April 1900 Fred Gaisberg and Sinkler Darby had taken new records, made by the old zinc-etched process, in St. Petersburg and Warsaw. Amongst the Russian recordings were pieces by Oscar Kamionsky and Radina, whilst Warsaw gave us records by Adam Didur and Wiktorya Kawecke. One record from these sessions is included on the CD: 22107 [Oscar Kamionsky] My lips are silent. Here the young Kamionsky sounds well in what I think to be the second disc he recorded.

A year was to pass before Fred Gaisberg again left to take records in Russia. This time he took the new wax recording system with him, arriving in St. Petersburg on the morning of March 25th 1901. During the ten days allocated to the St. Petersburg session he made the first recordings of both Andrzej Labinski and Leonid Sobinov. Sobinov recorded fourteen sides, all of which were issued.

One of the Sobinov sides appears on the CD: 22274 [Leonid Sobinov] Lensky's Aria - Where, where have you gone? ('Eugene Onegin'-Tchaikovsky).

Sobinov's first recording of this, his most famous war horse. Delighted applause at the end of his performance.

Conditions in the Russian market made necessary an almost immediate return to take further recordings, and so it was that, on June 5th 1901, Fred Gaisberg re-packed his bags and again left London en-route for Russia. This time he took with him the new 10" diameter recording machine. The first recordings of the trip were taken in St. Petersburg. They included further records by Labinsky. One of his 7" records from these sessions is included on the CD: 22419 [Andrzej Labinsky] At the gates of the monastery (Denaurov).

A new expedition to take recordings in St. Petersburg, Warsaw, Moscow, Baku, and Tiflis was planned for the end of 1901. This time Sinkler Darby would carry out the work on his own between November 15th 1901 and January 15th 1902, the longest time so far allocated to any recording session in Russia, resulting in the taking of over 1,000 recordings. Amongst the artists recorded were Michailova, Serebriakov, and Morskoi. Two of these are featured on the CD: 24150 [Bragina & Maria Michailova] Twilight approaches ('Queen of Spades'-Tchaikovsky); 22656 [Gavril Morskoi] Sadko's song - Farewell my friends ('Sadko' - Rimsky-Korsakov).

Bragina and Michailova produce a lovely record whilst Morskoi is heard to good effect in a vivid recording.

However, this was to be a rather special recording session which was to provide for the taking of recordings by four Russian celebrities: Nicolai Figner, Feodor Chaliapine, Medea Mei-Figner (Mrs. Figner) and Anastasia Vialtseva. These artists were going to be expensive; therefore it was proposed to charge double the ordinary price and to provide each record with a distinctive red label. A letter of February 8th 1902 states

that these new (10") records were being sold at 10s.0d. each (5 roubles against the standard 2.50 roubles).

It is interesting to note that the Figners were paid £15 for each of their 10" recordings and £10 for each of the five 7" records by Nicolia. Vialtseva received around £8 for each of her 10" records, whilst Chaliapine, who was regarded as the super star of the group, got £20 apiece for his ten 10" recordings.

Two of Nicolia Figner's 7" Red Label records are included on the CD: 22601 [Nicolia Figner] I remember the evening (Cui); 22605 [Nicolia Figner] Barcarolle ('Fra Diavolo'- Auber).

These Red Label 7" Celebrity Records made their first appearance as ordinary Berliner records, being converted to Red Labels late in 1902 or early 1903. Alas, both the Figner records have been transferred from somewhat worn

copies. However, the voice comes clearly through the crackle and wear.

Well, there it is: this Compact Disc is an important and unique record. These days all turn-of-the-century 7" records are scarce; some are rare, even very rare, and a select few fall into the super rarity category. Lucky finds in the flea market aside, even the cost of one Berliner, in almost any condition, would be greater than the price of this CD, which includes thirty-nine examples of these early records.

My advice is "try it". It may change your entire approach to collecting early records.

SYMPOSIUM 1058: Emile Berliner 100 Years. Compact Disc. Obtainable from Symposium Records, 110 Derwent Avenue, East Barnet, Herts. England EN4 8LZ. Price £10.00. Post & Packing: UK free; EEC 80 pence; World: Surface mail 80p; Airmail £1.80.

Cover picture of Emil Berliner provided by Ruth Edge, E.M.I. Music Archives

CITY OF LONDON PHONOGRAPH
& GRAMOPHONE SOCIETY
BRANCH SECRETARIES

EAST FIFE	E.J. Goodall, [REDACTED]
SEVERN VALE	Lawrie Wilson, [REDACTED]
CHILTERN	S. Jellyman, [REDACTED]
MIDLANDS	G. Burton, [REDACTED]
NEWCASTLE	(Clockwork Music Group) P. Bailey, [REDACTED]
YORKSHIRE	P. Austwick, [REDACTED]
VICTORIA, AUSTRALIA	C. Gracie, [REDACTED]



POPULAR RECORD

The Golden Age Preserved

by Chris Hamilton

ON JOINING THE CLPGS some years ago I found that there were many phonographs and gramophones in private hands. Through the kindness and generosity of members I was able to hear some of these performing in the environment for which they were designed - the home. This set me thinking about trying to make the sound of these wonderful machines available to more people. Lethergy set in, and it was not until a few years after that, when Jim McLeary of Ormskirk asked me to help him in his project "When the Trumpet Sounded", that my interest was rekindled.

I was inspired further after visiting many museums which had collections of talking machines which I could see but which I was unable to hear performing. There seemed little point in exhibiting machines without providing the opportunity of hearing them play.

I started to remedy the situation by recording some of the machines in my own collection, supplemented with recordings of machines belonging to my friends. In March I outlined some of my ideas in a talk, with illustrated examples, to the Society. The CLPGS, as the largest body representing collectors of phonographs and gramophones, is in an ideal situation to create an archive of recordings of these machines playing in the home. I have already given one tape as a first contribution to this archive. With the help of our membership we are well placed to enlarge it to cover as many different makes and models of machines as possible. I would ask as many members as possible to help by making recordings of machines in their collections and forwarding them on to me. I will then collate all the contributions and make tapes for the Society Archives.

In order to approach this project in a uniform manner I would like to set out a few simple guidelines for those who wish to help.

Type of Tape Recorders. (a) Reel to

Reel machines, recording at 3 $\frac{1}{2}$ " or 7 $\frac{1}{2}$ " per second.

(b) Cassette Recorders using chrome or chrome type tapes.

Microphones. The recordings should be done in stereo if possible, with the microphones placed a few feet away from the machine to allow some of the acoustic of the room to be included in the recording.

Records/Cylinders. Records should be contemporary with the machine being recorded. One example of each of the following categories should be used with each machine if possible: (a) vocal; (b) instrumental; (c) Orchestral; (d) Band/Dance Band.

Recordings of the machines being wound up would be welcome, to add that little touch of authenticity.

Full details of each machine should be given, i.e., make, model, soundbox or reproducer, single or double-spring motor, etc. Specify the type of needle used (loud, medium, soft, thorn, etc.).

Full details of cylinders or records used should be given.

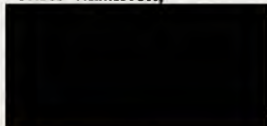
Details of the type of recorder and microphones should be given. The distance of the microphone/s from the talking machine should be noted.

Provide a slide photograph of the machine if possible. A print will suffice if slides are not available.

With our members' help this archive can be built up, and the sound of phonographs and gramophones playing contemporary recordings can be preserved for future generations to hear.

For those who wish to help by providing recordings for this project, my address is:

Chris Hamilton,



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December 1912

Obituary

J. DAVID BICKNELL

1st September 1906 - 5th September 1988

DAVID BICKNELL, a well-known figure whose name was synonymous with classical music and the music industry, died at his home in Rickmansworth, Herts., on 5th September 1988. His family had longstanding associations with Art and Music - by marriage he was connected with the landscape painter John Constable; his grandfather married the daughter of the Scottish architectural painter David Roberts R.A.; David's father was a close friend of Trevor Lloyd Williams, and his mother worked for The Gramophone & Typewriter from 1902 until 1905.

David was educated at Marlborough College, Wiltshire, then privately in Europe, studying music in London and Paris. This interest was to bring him to The Gramophone Company, which he joined in August 1927 as assistant to Fred Gaisberg. What better training could one have, and to be with the Company at such an important time, too, when owing to the discovery of electrical recording the entire catalogue was being re-recorded and expanded! He became involved with the recording of such artists as Cortot, Thibaud, Casals, Chaliapin, Rubinstein, Schnabel, Menuhin, Horowitz, Backhaus, and Toscanini, to name but a few.

He was promoted to assistant to the Head of the International Artists Department but, when war was declared in 1939, he joined the Army. He later transferred to the Royal Engineers and was among the first to land on the Normandy beaches, his courage being rewarded with the M.B.E.

On returning to EMI in 1946 he took charge of the Classical Recording Department and, ten years later, became Head of the International Artists Department, which controlled recording for both H.M.V. and Columbia.

New artists were discovered after the war - Bicknell was to record many famous singers including Victoria de los Angeles (she was guest of honour at his retirement lunch in 1971), Bjorling, Di Stefano, Gigli, Christoff, Cantelli, and Callas. He also worked closely with EMI's affiliate in the U.S.A., Capitol Records, helping to set up the US marketing organisation, Angel.

His knowledge of the industry brought many invitations to sit on committees outside EMI; he became a member of the Arts Council of Great Britain's advisory panel, and in 1969 was elected a Governor of the British Institute of Recorded Sound (Now the National Sound Archive).

In August 1969 Bicknell relinquished his post of Manager of the International Artists Department and was succeeded by Peter Andry. Meanwhile he continued to deal with legal matters affecting the department, and negotiated with bodies such as the Musicians Union. On his retirement he was appointed Honorary Archivist to the Company, a post he held until his untimely death.

He leaves a wife, the celebrated violinist Gioconda de Vito.

Ruth Edge



FONOTIPIA RECORDS

OR, WHO WAS AMELIA TALEXIS ?

by George Taylor

MY RECENT PLEA FOR INFORMATION about the Fonotipia company (Hillandale 162) was swiftly answered by my being referred to Frank Andrews' exhaustive history already published. (Ref.1) I was also interested in knowing more about the records themselves; and though Frank disclaims discussing the records in his history, he gives sufficient information to allow a start to be made. This article is that start.

Fonotipia is of particular interest to those following recorded vocal art, the records being esteemed not only for the singers recorded, but also for their general technical excellence. Drawing now on Frank's history, Fonotipia seems to have been founded in Milan in October 1904. It issued the majority of its records by 1910 or 1911, and thereafter was largely a spent force, though the company name survived for many years.

Frank makes a strong case that Fonotipia was part of the International Talking Machine G.m.b.h. empire (i.e., Odeon) from the start, being a sort of Italian branch. Fonotipia's matrix system was part of the overall Odeon system. All the recordings, of whatever size, had numbers from one sequential list, the size of the record being indicated by prefix letters: xxx (thirteen and three-quarter inch), xx (twelve inch), and x (ten and three-quarter inch). Fonotipia issue was indicated by the letters Ph, so a ten and three-quarter matrix number would be prefixed by xPh and so forth. At first the records were single-sided. However, by the time they were offered for sale in Britain, in November 1905, they were double-sided except for the thirteen and three-quarter discs, which remained single-sided throughout their (limited) life. All but two had been issued by the end of 1906 (Ref.2). By September 1910, matrix numbers had reached 4329. From 1910 to the end of 1914 only a further 822 numbers seem to have been used, a sharp diminution in activity.

Frank reproduces several Fonotipia advertisements which themselves cast light on the recording artists, who are occasionally extensively listed. The earliest ad dates from November 1905. It lists 61 singers as exclusive to Fonotipia. Reference to Bauer shows that, indeed,

most of these singers did record for Fonotipia, but some recorded for other labels (at the time), including Odeon, and apparently some had not had Fonotipia records issued by late 1905. These included Jean de Reszké and his wife Marie, the soprano Amelia Talexis, and the soprano Lina Cavalieri who apparently never recorded for either Fonotipia or Odeon. A few singers who had recorded for Fonotipia by 1905 were not included: these were Aino Ackte, Giuseppe Borgatti, Esperanza Clascanti, Anita Kinen, Giannina Lucacewska, Giuseppe Sala, and Rosina Storchio. The omission of Ackte, Borgatti and Storchio at least is a little surprising, as all these singers were prominent at the time. Perhaps Ackte was still to develop her best after 1905, but that severe critic Michael Scott (Ref.3) describes Borgatti as Italy's greatest Wagnerian tenor, and his Wagner records among the finest ever made; he had recorded two Wagner items for Fonotipia in 1905. Storchio was also in the front rank: she was in the (disastrous) premier of the first version of "Butterfly" at La Scala, but retained her popularity. Scott (loc cit) reports, however, that records did not do her justice, and the one selected for The Record of Singing, Vol.1, was a Fonotipia but not recorded until 1910.

My perusal of Bauer suggests that by late 1905, around 53 singers had recorded for Fonotipia. In the 1905 advertisement, singers who recorded later (or had unissued recordings, like Gemma Bellincioni) numbered about six, total 59. Add Cavalieri and Francesco Bravi (both of whom are on the list but did not record for Odeon/Fonotipia) and the several mystery singers, Maria Escalais, Giuseppe Krismer and Febea Strakosch, making a total of 64. Subtract the known Fonotipia artists not listed (6) and

the grand total becomes 58. Well, close to the 61 of the advertisement. In other words, the 1905 ad includes all the Fonotipia artists (bar six) who had recorded, or perhaps were under contract, plus one or two strays.

A word about the mystery singers. Maria Escalais was the wife of the French tenor Leon Escalais; there is no listing in Bauer for Maria. Who was Giuseppe Krismer? Apart from a reference to him singing at La Scala in 1911 I know nothing about him. Febea Strakosch is interesting. Girard and Barnes list Mme. Strakosch as having made Bettini cylinders in 1898. She may well be Phoebe (Febea) Strakosch, an American singer (Ref.4).

There were, of course, no issued Fonotipia recordings by either Jean de Reszké or his wife Marie. However, it is highly probable that the former, and certain that the latter, had recorded for Fonotipia in 1905 (Ref.5); indeed, at least one test pressing of a record by Marie survives (with piano by Jean). So it is not surprising that the prestigious de Reszké name was included in the list. Speaking of Jean de Reszké, Michael Henstock sent me a photostat of an elaborate Fonotipia advertisement in an Italian periodical for 15th December 1905. It reproduces (in Italian) a letter from de Reszké giving Fonotipia the exclusive right to reproduce his voice (without, however, committing himself to actually recording. Again, the advertisement has an extensive list of singers exclusive to Fonotipia - 64 of them. It includes Emmy Destinn, who was recording at this time for Odeon. She never recorded for Fonotipia but her inclusion in the list is further evidence of the close tie-up between Odeon and Fonotipia. Cavalieri is included, along with friend Krismer, Maria Escalais, Bravi, Strakosch, and Amelia Talexis. Ackte is still not there, but Borgatti and Storchio make an appearance. Jean de Reszké is there but not Marie. Perhaps this list reflects the Italian taste of the time. We shall return to Amelia Talexis.

The next advertisement reproduced by Frank is dated January 1906. It lists only 18 soloists, with several more in concerted items. After this the next ad

is dated February 1921 and lists 12 soloists including Talexis but not de Reszké. Finally, in November 1923, the advertisement specifies five singers (Bonci, Sammarco, Talexis, Anselmi, and Zenatello).

Undated, but probably after 1909 is the record packet reproduced by Frank. This lists no fewer than 79 singers including Jean de Reszké and Talexis. Of these I can trace 70 as having made Fonotipia recordings. The following nine are the outsiders; Carlo Cartica (tenor) made Phono-Cut discs in the USA in 1918; Cavalieri (again); Adeline d'Albert (?); Mary d'Arnerio (?); Giuseppe Giorgi (?); Krismer (again); Richard Martin (better known as Riccardo Martin) an American tenor who recorded for Edison and Victor; Febea Strakosch (again); and Alfredo Zonghi (?). Those with question marks after their names I know nothing about.

Who was Amelia Talexis ?

The name of Amelia Talexis appears consistently in the Fonotipia advertising copy from 1905 to at least 1923. Either Fonotipia simply selected names at random for their abbreviated lists (like the one in 1923) or Talexis (or her recordings) were much esteemed. Amelia Talexis (1875[?]-1911) was an Italian soprano whose voice Kutsch and Riemens describe as one of the most beautiful dramatic soprano voices of her time. Before she died of an accident in an hotel in Calais in January 1911, she had appeared in Italian and French opera houses. She recorded prolifically for both Odeon and Fonotipia from 1905 to 1908 and, interestingly, most of these records were of concerted items. One of these, the *Trovatore* *Miserere* (with Longobardi) was the subject of a special promotion offer by Fonotipia in England in 1907 and again in 1909. It seems to have been regarded by Fonotipia at least as particularly good (or possibly they had pressed too many copies ?). This is the publicity quoted by Frank Andrews: "This is a disc that is typical of all other Fonotipia records, and one that has helped to make the Fonotipia name famous. The perfect beauty of the orchestral accompaniment, the liquid flow of the singers' voices, the faultless

These special offers must have helped sales of the record; in any event, this is the only Talexis recording

I have never come across a Talaxis record, either Fonotipia or Odeon; and she does not appear in the Record of Singing. But she does sound to be someone worth hearing, doesn't she?

1. Frank Andrews: Fonotipia Fragmentaria (seven parts, 121 pages), Talking Machine Review, 40, 41, 42, (1976), 44, 45, 48, 49b (1977).
2. L. Hervingham-Root: Hillandale News 49 (1969), p.169
3. Michael Scott: The Record of Singing to 1914; Duckworth 1977
4. G.W. Taylor: Opera on Bettini; Hillandale News 155 (1987) p.174. W.R. Moran: The Record Collector, 16 (1965) p.148.
5. G.W. Taylor: The Recorded Legacy of Jean de Reszke, The Record Collector 33 (1988) p.22
6. P.G. Hurst: Collector's Corner, The Gramophone XII (1932) p.160

IN THE FOLLOWING MANNER:

To the first 1,000 applicants we will send Post Free one sample record, giving on one side, "La Donna e Mobile," sung by Alessandro Bonci; on the reverse side, Souvenir Violin Solo played by Jan Kubelik, on receipt of P.O. no. in place of the regular retail price of 12s. (See Coupon below.)

As the FONOTIPLA Records are now for the first time brought to the attention of the British public, we try to state that

The SOCIETA ITALIANA DI FONOTIPIA, MILAN, has the EXCLUSIVE RIGHTS OF PUBLICATION by the following:

DRAMATIC AUTHOR:

VICTORIEN SARDOU.

LYRIC ARTISTS:

[illegible]

CONCERT ARTISTS.

CONCERT ARTISTES:
 Edouard Gell Jan Rebelle Roger-Mirion Jacques Thibaud

Letter from Joe Kubacki to the Manager of the Southern Mailbox of Postscript
Dear Sir,
Paris, 1st June, 1965.
I had always found that an insurmountable difficulty prevented the sound of the violin from being
sublimely rendered by "Talking Machines."

Nothing was a short time ago had satisfied me, and I greatly regretted this state of things, which did not allow the execution of the art to be reproduced exactly as he would have wished, with its sterner sound, its living sentiment, in a word, just as the public had heard and loved it. Later I have had the good fortune to hear the marvelous records of the Pomeroy.

This is what we required, and here is the void of earth filled up! The painter has his colours, the singer has his voice, the accompanist has the keyboard which will accompany our emotions.

For this reason, dear Sir, I do not hesitate to give you definitely the exclusive concession of the reproduction of an interview, and I add that after having played in your laboratory, I can say from experience that never has the voice of an violin been reproduced with such sincerity, such

Accept, dear Sir, my kindest regards.—Yours sincerely,

Jan Kubelik.



Letters

Fred Douglas Fan

Dear Sir,

I am possibly the Sole Member (and also possibly the Founder and Gen. Sec.) of the Fred Douglas Fan Club, yet I can find no information whatever about the man. My earliest recording is on the "Cinch" label, and my most recent ... well, it is difficult to say, seeing that he used so many pseudonyms, including Mr. Vocal Refrain. Can any of your readers enlighten me? Assuming he is now dead, when did he live, and what did he look like?

Talking of appearance, has anybody noticed the uncanny resemblance of Tom Foy, the Yorkshire comedian of yesteryear ("... from Sarby Brigg," alias Sowerby Bridge, Halifax), to André Previn?

Yours sincerely, F. Geoffrey Percival
Belfast, N.I. 29th June

Strenuous efforts to find information on Fred Douglas have availed nothing much, Mr. Percival. Peter Cliffe says he is sure Fred was "Buck Douglas" in BBC Radio's wartime "Big Bill Campbell's Rocky Mountain Rhythm", and he was one of "The Two Gilberts". Paul Collenette has sent me some notes on Fred's son Leslie Douglas, who made acoustic records and sang with Ambrose and Henry Hall, but not a word about father Fred: he adds that the BBC Archives at Caversham Park have nothing. The National Sound Archive had been kind enough to send me a Fred Douglas discography (which I will send on to you, as Evelyn Home used to say, under plain separate cover) but beyond this their archive is unrevealing. Who can help? [Ed.]

No Angel

Dear Sir,

Like all budding authors I was delighted that my article on 5-inch Berliners was accepted. BUT I'm very sorry that the "angel" trademark was printed at the top because it was designed by Theodore Birnbaum in the year of 7-inch records. Its inclusion near my article will now have put a very wrong association in the minds of your readers. I have stuck a piece of paper over the

"angel" in my own copy and urge all readers to do likewise to keep their minds correctly associated.

Theodore Birnbaum was manager of the Gramophon(e) Company's operations from Berlin. As a senior figure he became manager in London for a while after William Barry Owen, and then returned to the U.S.A. due to ill-health. He was succeeded by Alfred Clark who had been manager in Paris.

While Theodore Birnbaum has never been satisfactorily "written-up" he was very important in helping to establish the influence of the Gramophon(e) in Germany and eastern Europe, for Berlin in those days was a hub of communications to Imperialist Russia, the Austro-Hungarian Empire and the Ottoman Empire. Any collector interested in the history of early European records, recording artists and "machines" should have a "political-boundary" map of, say, 1913, for it would explain many things which we might now think strange. Unfortunately, it would not show the location of German-speaking enclaves in Imperial Russia which had their influence on the Gramophone, i.e., the establishment of a record factory in Riga (still there), and the G&T labels indicating recorded in Lemberg (still a big city but with another name) et alia.

Sincerely, Ernie Bayly
Bournemouth, 9th August

McCormack Discography

Dear Sir,

With reference to Peter Martland's review of the John McCormack discography compiled by Brian Fawcett Johnson, I would like to inform members of the following errata:

Section 1 of the discography has a heading which is entirely incorrect. The National Phonograph Co. Ltd.'s Edison Records laboratory was not at 25-29 Banner Street, London EC4, in 1904. Aside from the fact that the E.C. postal area had not been divided into four districts in 1904, the 25-29 Banner Street premises were unoccupied. They had housed the recording rooms, offices, showrooms and stockrooms of the Edison Bell Consolidated Phonograph Co. Ltd., the 'recorders and makers of the Edison Bell "Popular" Records, which had nothing

to do with the Edison Gold Moulded Records. The National Phonograph Co. Ltd. had its records master-making plant at 52 Gray's Inn Road, London W.C. I believe the recording studio was also there; if not, then McCormack would have recorded at the company's headquarters, which were then at 25 Clerkenwell Road, London E.C. It is certain he could not have recorded at Banner Street in September 1904.

Section 10, page 6 - entry 152. Regal G.5001 should read Regal G.5004. Entry 156. Ariel 16229 should read 6229. All Regals cited with numbers in the 71,000 series were not Regal issues separate from the G.5000 series. The numbers in the 71,000 series were the Columbia company's matrix stock numbers given for each face of the double-sided Regals, made from Odeon Record masters, formerly the property of Carl Lindstrom (London) Ltd. There were never any single-sided Regals issued.

Section 24 page 10 - entry 236. Ariel 16234 should read 6234.

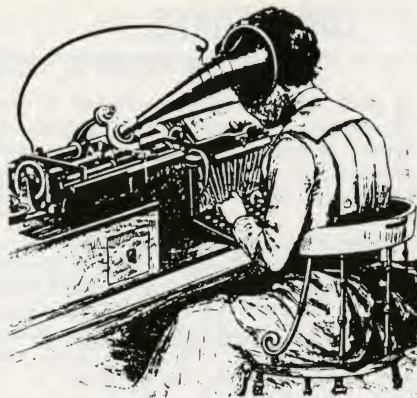
Page 55, second column. The "U.S. Ariel" heading is incorrect. The short, but incomplete, list of Ariels does not distinguish between Ariel Concert Records and Ariel Celebrity Records, both of which "makes" were British Made from Odeon Record masters for the British mail order firm of J.C. Graves Ltd. of Sheffield, and were manufactured at the Hertford Town Works in Hertfordshire either by Carl Lindstrom (London) Ltd. or by the succeeding Hertford Record Co. Ltd. The discs are definitely not of American origin.

Yours truly, Frank Andrews
London NW10, 16th October

Not much fun

Dear Sir,

I am entirely in sympathy with Ken Loughland's feelings about the deteriorating quality of present day popular music, as expressed in his article "No Laughing Matter". I feel quite sad that large masses of humanity regard it essential at all times to have an ample



supply of screaming rock music accompanied by that relentless thumping beat which he so aptly suggests can be mistaken for the steady pounding of some pumping engine, on top of which comes the screaming of vocalists in the throes of raving delirium tremens!

Does rock music relieve tensions or does it convey a message of turbulence, torture and violence? It depends on the listener. There is no way to change musical taste save by the development of less materialistic music having more depth and meaning and a more universal appeal.

I have been putting on tape the radio series "Radio Fun", and just as in music, the quality of the humour seemed to deteriorate, to get increasingly shallow, trashy, childish and inane. Of course times change, so that what gave me pleasure in my early days (I am now nearly 77!) is too dull for today's generation. Sadly it seems that good solid humour is a thing of the past, and the emphasis now is on the ridiculous. People like Mabel Constanduros, Sandy Powell, Tommy Handley, Tony Hancock, Al Reid, Cicely Courtneigne, The Glums, Alf Garnet, and Richmal Crompton's sketches of "Just William" were absolutely superb. It may be that the real worth of these people is beginning to be realised, as I hear that efforts are being made to get recordings of these great humourists reissued.

Jim Goodall
Auchtermuchty, 19th October

5" ZONOPHONES

by Richard E. Taylor

I HAVE ALWAYS BEEN interested in small diameter records. The articles by Frank Andrews and Ernie Bayly have prompted me to put pen to paper (or, I should say, finger to typewriter.)

Some years ago I bought a nondescript cabinet gramophone, the plywood construction of which was alive with worm. On the first playing of "Sugar Foot Stomp" (found inside, and the reason for the purchase) the room filled with fine wood dust, the life's product of the worms. There were some forty records in all, of the widest variety: four of them were five-inch diameter, single-sided Zonophone records. What were they? When were they made? Why were they made? It has taken some seven years to find the following answers.

First, a description of the discs: 5" diameter, apple-green label (paler than the 7" and 10" Zonos). Printed around the label: Zonophone Record; and below: International Zonophone Company; then Title, Description, and number. Various numbers are pressed raised on the land between end of track and label. On the reverse, pressed raised, "Reproduced in Germany."

The *Talking Machine News* of August 1905 shows the first advertisement for the Zonophone "Popular" Record (5-inch) - Very Best Black Composition - 9d each - Season's Boom. A second advertisement offers Zonophones at 9d, to be obtained only from factors, whose names and addresses are given.

The September 1905 *Talking Machine News* reviews the records as follows: "Zonophone Populars (5 ins.) - a five inch record for other than experimental purposes is a distinct novelty. As a novelty, quite apart from the merit of them, as records we should say they are likely to command a ready sale. There are exactly two dozen of them in all, and they run for from 1½ mins. to 1½ mins. They are as follows: **Songs, Concert:** Sing me to sleep; Anchored; Love's old Sweet Song; In Happy Moments; The Yeoman's Wedding Song; **Comic:** 'Arry,

'Arry, 'Arry; Girlie, Girlie; Bill Bailey; Ain't I no use, Mr. Jackson?; I may be Crazy but I Love You; There's a Girl wanted There; Fol de rol lol. **Yodling:** Swiss Mountain Song. **Bands:** Stars and Stripes; Emperor's March; Patineurs Waltz; Selections from Faust; Polka; Geisha Waltz; Estudiantina Waltz; Czarine Waltz; Loin du Bal; Gipsy Baron Waltz; The March Past. We select for special commendation: Ain't I no use Mr. Jackson?; I may be Crazy; The Yodling Song; Stars and Stripes; and Loin du Bal, but the volume and tone of these miniature records all round is good."



The records were again advertised in the October issue by Simpson & Co. of Shoreditch. Nothing is advertised in the *Talking Machine News* for the rest of 1905. In the edition of February 15th 1906, reviews for the British Zonophone Company show the following: "5 in. - Though the quantity is, of course, less, the quality of this small record of "I Wouldn't leave my Little Wooden Hut for You (42031) by Walter Miller, is in every way equal to the larger records. By the way, a slight acceleration of speed of the turntable is desirable with these tiny discs."

That is the last I have been able to find of the 5-inch Zonophones. Did they continue? Were there other titles, or are there only the twenty-five? I have now seven of these discs, all with different titles. Because of their rarity I think there were only the 25. Can anybody add to this? Our next edition sees Part 1 of Frank Andrews' history of Zonophone Records!

ZONOPHONE



"POPULAR"

(5-inch) RECORD

Very Best Black Composition

9d. Each.

These Records are Loud and Clear, and are made of the very best black Composition. They run from a minute-and-a-quarter to a minute-and-a-half.

The Zonophone "Popular" Record at 9d. is the coming

SEASON'S BOOM.

NO DEALER CAN AFFORD TO BE WITHOUT THEM.

REMEMBER!

The Best Factors handle Zonophones and

Keep a Big Stock.

Zonophone "Popular" Records can only be obtained through Factors.

The British Zonophone Co. keep no stock of the "Popular" Record.

List of the Splendid Zonophone "Popular" Records

9d. each.

SONGS.

CONCERT.

"Sing me to Sleep."
"Anchored."
"Love's Old Sweet Song."
"In Happy Moments."
"The Yeoman's Wedding Song"

COMIC.

"'Arry, 'Arry, 'Arry."
"Girlie, Girlie."
"Bill Bailey."
"Ain't I no use, Mr. Jackson?"

"I may be Crazy
but I love you."
"There's a Girl wanted there."
"Fol de rol lol."

YODLING.

Swiss Mountain Song.

BANDS.

Stars and Stripes.
Emperor's March.
Patineurs Waltz.
Geisha Waltz.

Estudiantina Waltz.
Czarine Waltz.
Loin du Bal.
Selection from Faust.

Polka.
Gipsy Baron Waltz.
The March Past.

The British Zonophone Co. does not stock these records.

THE FACTORS WILL SUPPLY YOU.

75 Years Ago

NORTH LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

WHEN OUR OWN C.L.P.G.S. was founded in 1919, many of the founder members came from the North London Phonograph and Gramophone Society. They were Edison enthusiasts, discontented with what they thought to be a North London bias towards the disc record. What follows is a report of a meeting of that North London Society some six years earlier. It appeared in "The Sound Wave" of November 1st 1913 and was written by their Hon. Secretary, Adrian Sykes, destined to become our own Society's first President.

Anyone curious to know more about the dawning of the CLPGS should look into Frank Andrews' excellent articles in earlier editions of "The Hillandale News", particularly those around 1976 and 1977. They will find much concerning the people whose names occur below, especially Henry Seymour and Adrian Sykes himself. Norman Hillyer is thought to have been the CLPGS's first Chairman, and Mr. J. Lewis Young, B.Sc., will be fresh in the memory of those who read Frank's "Out-takes" in our October edition.

In opening the October meeting the Chairman (Mr. Norman Hillyer) addressed the assembly in the following words. "We are meeting at the house of the President because he has some interesting things to show us and to say to us relating to the technical production, as well as the artistic reproduction, of sound records. It is proposed, therefore, to divide the programme into two parts. The first part will take the form of a short address by the President, which will be supplemented by several technical illustrations or demonstrations. The second part will take the usual form, viz., he will reproduce a number of selected records, upon which your criticism will be invited. I may point out that the special feature of this part of the entertainment is that the records will be reproduced by the aid of the latest Seymour gramophone, with wooden tone-arm and the latest Seymour sound-box."

Dealing briefly with the history of sound-recording from its infancy, Mr. Seymour led us back to the tin-foil phonograph. In the early form the invention held out little hope for useful application, but a great step forward was made when the wax blank was discovered. Originally the wax merely coated the surface of a cardboard tube, though the solid cylinder soon afterwards came to be adopted. An early application lay in the direction of correspondence carried out by means of small cylinders some 3/4 inch in diameter, protected from damage in

transit by an aluminium box lined with cotton wool. A specimen was handed round for inspection. With the development of duplicating apparatus the use of the instrument for the purposes of amusement became practicable, and the price of records to the public was reduced, one master then sufficing for several hundred copies. An actual duplicator, afterwards examined by everyone present, enabled the speaker more clearly to expound the principle of its operation. Another landmark fraught with great consequence to the phonograph lay in the adoption of the system of moulding in a harder composition, whereby greater volume and durability were secured. The lecturer here produced from a special container one of the superfine white composition master blanks used professionally, and taking this as a starting point, proceeded to explain the gold-moulded process adapted and perfected by Edison, in which an inverse facsimile in copper was obtained by electro-deposition upon the record previously rendered conductive by flashing gold, in the form of vapour, upon its surface by means of a high tension current in a vacuum jar. So perfect was this method that nobody had since thought of improving upon it. Samples of these matrices were available, but complete and also cut in half for closer observation. Many attempts had been made to replace wax by celluloid, but, early efforts had, unfortunately, resulted in undue surface noises and

tones as harsh as the average disc. He had, however, largely avoided those difficulties by a process of his own, and we might like to examine the two and four-minute specimens he had there, made with the identical apparatus he was about to explain. Inasmuch as the process of making celluloid cylinders is far from well-known, and as special interest attaches to it, owing to the Blue Amberol record, it will be as well to include a detailed account of this. Mr. Seymour produced a press, matrix, and a length of thin celluloid tube in the rough, from which the record blank had to be prepared. He pointed out that the tube had to be softened by moist heat, and mandrilled to the correct diameter. It had then to be cut to the proper length, after which interned ends were formed in a blank press, steam-heated. This done, it was required to polish the outer surface of the blank, and it was then ready to go into the press. He submitted a celluloid blank ready formed, and proceeded to place it inside the cylindrical matrix, sealing the upper end with a metal cap, and placed this in the press frame, the base of which formed the lower covering, and through which a steam pipe passed. He brought down the press-screw upon the upper cap, when the whole was firmly clamped together. The next step would be to admit steam under a pressure of about 60 lbs. to the sq. inch through the conduit at the base and into the interior of the blank, the effect of which would be, firstly, the softening of the celluloid, rendering it pliable; and secondly, the forcing it into close contact with the matrix, driving out, through the ends, any superfluous air or moisture between the outer surface of the blank and the inner surface of the matrix. Steamtight joints at top and bottom were automatically secured during this stage of the process, and then the maximum pressure was exerted in the printing of the record, all of which took only about two minutes. The steam was then shut off, and from a branch pipe a stream of compressed air was quickly allowed to take its place. This chilled the celluloid and fixed the record, and as the material sensibly contracted on cooling, the record was easily extricated from the matrix, a slight tapering of the latter, originating in the master record, facilitating this end. The record

was then ready for mounting, that is, filling with a core of plaster of Paris, or papier maché formed to fit the ordinary tapered mandril of the reproducing machines. Mr. Seymour then explained the making of the matrix in a sulphate of copper solution by means of the electric current, giving the specific gravity of the solution, voltage, and other relevant matters.

Early wax cylinders had been run at a speed of 120 revolutions per minute, but experience had taught that a higher surface speed was desirable and, accordingly, a larger size of cylinder arose. Circumstances, however, were against their survival and the gold-moulded cylinder, designed to rotate at 160 revolutions per minute, became the prevailing type. The need for a record playing for more than two minutes being felt, two companies, the Columbia and the Lambert, attempted, though unsuccessfully, to popularise a cylinder of six-inch length. The dearth of suitable machines was the chief cause of the failure. For better or worse, Edison adopted the revolutionary plan of doubling the number of threads to the inch, thereby sacrificing much volume, owing to the restricted width of the track. He had prophesied that a record of this nature could not be a success in wax, but it might if made in celluloid. Harking back to 1888, when the needle-cut disc first made its appearance, Mr. Seymour explained the original Berliner patents and pointed out that, poor as the product then was, the principles upon which the recording of the modern article was carried out were practically the same, but that attention to detail, and the recognition of the value of wax as the receiving medium, had placed the system in the position of commercial supremacy it now occupied. He showed a copper electrotype taken from a wax disc master. From this, by a method of obtaining a separate deposit, a metallic positive was secured. In the trade the process was known as making a "mother". From this a number of metallic negatives, such as the one he exhibited, were used as dies to press the composition discs supplied to the public. These matrices received a superficial coating of nickel in order better to resist wear and also to prevent the compo sticking to the

dies. In 1903 the speaker conceived the idea of using the cylinder track upon a disc, although the actual carrying out of this project fell to others, a similar remark applying to the V-thread record attempting to win its way as the "Marathon" record. He said the potentialities of the phono-cut system were greater than was generally supposed, and when it was brought to greater perfection he had no doubt that it would entirely displace the needle system, which, from a technical standpoint, was merely a combination of mechanical absurdities.

Mr. Seymour next put up a weighty and professional-looking piece of apparatus, which proved to be a disc recording machine of the travelling turntable type. Although he explained the working of this machine, the practical recording he intended to show us would have to be carried out on a spring-motor apparatus he had constructed, wherein the carriage carrying the entire motor, turntable, etc., ran on wheels. This he forthwith proceeded to adjust: meanwhile the audience examined various disc recorders, noting the adjustable sapphire ball regulating the depth of cut,

the mountings of the stylus bar, the looped formation of the latter before the attachment to the diaphragm, and other features too numerous to describe. Both phono-cut and needle-cut were made and successfully reproduced, the former with the Seymour cylinder reproducer, the latter with a special light sound-box.

The musical section was then proceeded with, and comprised the work of a variety of companies, reproduced by different methods. There were Seymour soundboxes with glass, mica, hornite, and cork diaphragms, and steel, sapphire, and diamond styli. The horn, a large Gilbert metal flower horn, cut to fit into the regular one of the Seymour machine, was worked in conjunction with the Rayflex Elbow. The programme was arranged to deal with the needle-cut records first. "Overture 1812" (Beka Meister) was played on one side by a carefully selected glass diaphragm, on the other side with mica. In succession followed "The Herd Girl's Dream" (Columbia-Rena), "Litanci" (Anchor), sung by Frau Paula Weinbaum; "Vesti la Guibba," Sig. Lenghi (Beka); "Deep Harmony," Besses of the Barn Band (Zonophone), with the Hornite



FRONT VIEW.

"Referring to the 'Seymour' Sound-box which I had from you over a week ago, I have thoroughly tested same and find it a great advance over the ordinary sound-box, even the best Gramophone 'Exhibit-on.' It is beautifully mellow, no metallic sound, and, most important, reduces the objectionable feature of the 'scratch' to a minimum. The test which I put the sound-box to ranged on records from Madame Tetrassini, 'Incognita' in Polonaise, contralto solos, violin, pianoforte, banjo, orchestral, down to the heaviest military bands, and the Sound Box brought out every detail perfectly. One record I have had over two years and shows signs of wear, viz., 'I Sing Thee Songs of Araby,' by Lloyd Chandoa—I was really astonished by the reproduction through the 'Seymour' box in comparison with others. There is still further marked improvement if used with the 'Seymour' Tone-Arm, compared with the ordinary tapered arm. Wishing you every success."—J. F. W. Dawkins, Esq., 351, Halsey Road, E.

Are you dissatisfied with your Reproduction? Do your records wear out? If so invest in

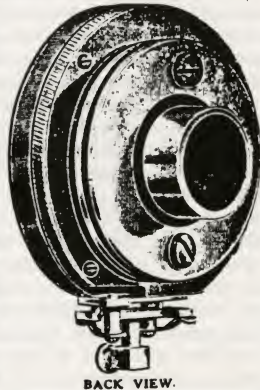
The Seymour Sound Box.

PRICE 12s. 6d. Post Free.

It will be the Soundest investment you ever made.

BY the use of a newly invented metal, Fortalium, which has remarkable resonant qualities and is nearly as light in weight as Aluminium, a reduction of 2 ozs. in weight has been effected in the Seymour Sound Box without sacrifice to the full, mellow, and natural tone which has always characterized this product. It is fitted with a fibrous diaphragm known as "Hornite," which has very elastic properties and is very constant, besides which it effects an enormous reduction of the usual surface noises associated with the reproduction of the disc. It fits the goose-neck tone arm, and is adaptable to all others.

"Dear Sir,—Thinking you would like my opinion of your new 'Seymour' Sound-box, I have much pleasure in stating that I have tested it with a picked 'Exhibition' box (Gramophone). Not only is the tone much fuller and clearer, but nearly all scratching is done away with."—J. G. Moore, Esq., 121, Walm Lane, Criklewood, N.W.



BACK VIEW.

SEYMOUR MANUFACTURING CO., 50, TUFNELL PARK ROAD, LONDON, N.

diaphragm. The diamond stylus reproduced: "Il Segreto," Mme. Clara Butt (H.M.V.); Traumere," Mustel Organ solo (Anchor); and "Bells of St. Malo," Seymour Flexible disc. This latter, being made of celluloid, as the president showed, could be bent double, like a good saw, and it was remarkable for absence of scratch and smooth tone. It weighed very little, and was double-sided. He hoped to see the innovation on the market in the near future. Naturally, more than half of the second part of the programme, restricted to phono-cut discs, was carried out by the aid of the Pathé Company's product, and consisted of "Finale from Faust" (Scala Chorus), "Serenade Niçoise," Pathé Military Band; "Mort di Valentino." Sammarco; "Don Sebastiano" sung by Enrico di Primo, the new artist the company are so proud of. The remainder were Marathons, reproduced through the medium of a cork diaphragm in a Seymour box. The "Shepherd's Idyll," flute solo, struck a new note - delicacy, purity, and fidelity; it held the close attention of the audience and elicited loud applause. "Veteran's Song," sung by Ceredig Walters, and "Les Cloches de Corneville" completed the programme. Observations by members and visitors were then invited.

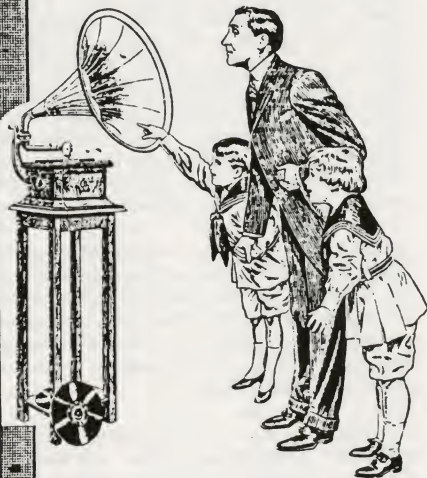
Mr. J. Lewis Young, B.Sc., a member of the Institute of Technical Engineers, rose to speak. He would venture no criticism on the great variety of records and reproducing methods he had listened to that evening - they were all so excellent. The Pathé, he was sorry to say, was not appreciated by the public; the scrape had always been a difficulty. No doubt the Seymour box with cork was better than the Pathé model; a more accurate and pleasing rendition. He would like to pay tribute to Mr. Seymour.

There was a saying that a man was never a prophet in his own country. That was true. One required a German name and American methods. Money was the great handicap. Nevertheless, he hoped and felt sure that millions yet unborn would think kindly of the pioneers. Unfortunately prices had dropped: still, one could see good even in that. Between 700 and 1,000 machines per week had been sold here on the instalment plan. Much as that method had been criticised, he thought money spent that way was better than if spent

in a public house. We were becoming a more musical, if not a more sober nation. Some were not musical in the higher sense: they wanted mere volume, and records had now reached the limit - about the bursting point. There was field for development among the middle class. It was necessary, however, to offer them an improved result. A great deal of progress could be registered if they could ensure that these people were able to secure results such as we had heard tonight. The cylinder, unfortunately, was not at present in favour. People wanted discs: perhaps a time would come for the cylinder again. Mr. Young then proposed a vote of thanks to Mr. Seymour for the trouble he had taken to ensure so entertaining and instructive an evening. This was warmly seconded by Mr. John Nottingham (Anchor Gramophone Company).

Mr. W. Carran (West London Society) enquired concerning the "whistling" sounds sometimes heard on phono-discs; Mr. Seymour replied that the process of mechanical duplication had a distinct bearing on the question, but there was also the material of the record to be considered. The usual shellac composition was not all that could be desired. Mr. Carran: What is the present material? Mr. Young said Pathé's used ground slate, shellac, and lamp-black, and explained their system of pressing. Mr. Nunn: Are the first pressings from the matrix the best? Mr. Seymour said that a dozen pressings were usually taken and destroyed, after which the next first pressings were, of course, the best. Mr. Young remarked that the surface became better after the first few pressings, but that the matrices depreciated gradually afterwards, yet he had taken as many as 7,000 impressions on one occasion. The usual number of prints was 1,000. The significance of shellac in disc pressing and canaba wax in cylinder moulding was explained. They were the last constituents in the mixture to solidify. Celluloid was anathema to him, he had lost so much money over it. It had qualities well fitting it for a record surface. Mr. Seymour's flexible disc had impressed him considerably; in fact, he had a mind to make him an offer.

ADRIAN F. SYKES, B.Sc., Hon. Sec.



GEMS FOR CHRISTMAS

will be found abounding in the Pathé December Lists—affording the finest choice of music and entertainment for the Christmas Festivities—giving Xmas Carols—Dance Music—Toasts—Recitations—Jolly Songs—something good for everyone—every mood—every taste.

Pathé DOUBLE SIDED **Discs**

* REQUIRE NO NEEDLES *

offer the widest choice available and the best value. The following is but a selection from the Decem-

ber Records — but sufficient to indicate that according to Season or Public Taste there are always Pathé Discs to meet current demands to give the best available of what is desired.

2087.....	{ " FAUST " BALLET MUSIC, PART I.	Played by the Pathé Military Band.
13 in. 4/-.....	{ " FAUST " BALLET MUSIC, PART II.	
2088.....	{ " FAUST " BALLET MUSIC, PART III.	Played by the Pathé Military Band.
14 in. 4/-.....	{ " FAUST " BALLET MUSIC, PART IV.	
2103.....	{ HEAR MY PRAYER (O FOR THE WINGS OF A DOVE)	Sung by Miss Carrie Tubb and Chorus.
14 in. 4/-.....	{ THE NIGHT IS CALM AND CLOUDLESS (THE GOLDEN LEGEND)	
5332.....	{ CHRISTMAS CAROLS, No. 1	Played by the Imperial Infantry Band.
11 in. 3/-.....	{ CHRISTMAS CAROLS, No. 2	
5331.....	{ TOASTS: No. 1: " THE KING," " PRINCE OF WALES," " AULD LANG SYNE "	Played by the Imperial Infantry Band.
11 in. 3/-.....	{ TOASTS: No. 2: " THE ARMY," " THE NAVY," AND " OUR HOST "	
5312.....	{ VIVA LA JOTA	Played by the Imperial Infantry Band.
11 in. 3/-.....	{ EL ABANICO MARCH	
5253.....	{ VALSE MAI	Played by the Imperial Symphony Orchestra.
11 in. 3/-.....	{ VALSE D'AVRIL	
5153.....	{ LAZY-LAND WALTZ	Played by the Imperial Symphony Orchestra.
11 in. 3/-.....	{ MISCHIEF TWO-STEP	

London Meetings

ENGAGING IMPRESARIO

by A.O. Leon-Hall

PATHE IN BRITAIN, PART II

by Plum Label

A **S**IZEABLE AUDIENCE included three welcome guests, one a lady from Australia, Alma MacPherson of the Australian Antique Society in Sydney. They had all come to hear Len Watts give the second of his authoritative talks on Pathé in Britain, taking us from the outbreak of war in 1914 to the acquisition of British Pathé by Columbia in 1928. We were fascinated to learn that in the early war years Pathé gave away 100,000 soundboxes (or so they said) in a drive to stimulate sales of their vertically-recorded discs. "Buy as usual" said Pathé Frères as they issued their list of patriotic titles on 12-inch discs, one of which we heard.

Len explained the colour coding system for paper label records and played "E lucevan le stelle" sung by Cecil Sherwood, who was rather surprisingly accorded the fairly expensive "blue" label, and then Edouard Colonne's orchestra followed on "red" with Mozart's "Rondo alla Turca." Then there were the edge-start "Double Diamond Discs" (no connection with Edison); information on the British factories, and much more. Jacques Thibaud played Kreisler's "Liebesfreud", and it sounded very well. Finally Len dealt with the lateral "Actuelles" and the all-electric Pathé "Perfects" of 1927/8.

The talk was well illustrated with slides, and I am pleased to write that the story in Len's own words will in due course appear in this journal.

PROFESSIONAL ARTISTS are rarely heard to have a kind word for their Agent, but Norman McCann was clearly the exception. He spent some thirty years as artist's agent, professional manager, concert promoter, and impresario, and appears to have had the friendliest of relationships with the performers on his books, many of them top-line concert entertainers. Maybe that was because they found him as much fun to listen to as we did on this, his second visit to Bloomsbury. The man is an unquenchable talker and a sparkling raconteur, with an inexhaustible fund of stories, funny ones, sad ones, and sometimes startlingly revealing ones, about the people he met and worked with in the concert field. He is the man who gave Placido Domingo his first concert engagement in the U.K. (at Llangollen in Wales, for a fee of 250 guineas). He engaged the young novice Gwynneth Jones (as a contralto, strangely enough) for a fee of 15 guineas, and still has the contract at home. One person he couldn't manage was conductor Maurice Miles, married to a lady barrister, who would stitch up every contract until it was unworkable. We learned that Heddle Nash could be a mildly embarrassing companion when travelling home after the performance in the railway train; and that Richard Tauber was a terror with the young gels, despite having only one lung and a game leg. Which reminds me: should you be fortunate enough to get Norman McCann in a corner at a party, give him a drink and get him to do his quite astounding imitations of these two tenors, Heddle Nash and Richard Tauber. You won't be disappointed.

Forthcoming London Meetings

7.00 p.m. at the Bloomsbury Institute,
4th Floor, Bloomsbury Central Baptist Chapel,
235 Shaftesbury Avenue, London W.C.2

- | | | |
|---------------|----------------------|---------------------------------|
| 20th December | RICK HARDY | Edwardian Music Hall |
| 31st January | CHARLES LEVIN | More about Violinists on Record |
| 21st February | TIMOTHY DAY | The National Sound Archive |

The City of London Phonograph and Gramophone Society

Minutes of the ANNUAL GENERAL MEETING held at the
Bloomsbury Institute on 24th September 1988

The Chairman welcomed members to the meeting.

Apologies for absence were received from the Treasurer, Mike Field, and from Norman McCann.

The Minutes of the last Annual General Meeting, published in the Hillandale News of December 1987, were taken as read. Their adoption was proposed by Frank Andrews, seconded by Chris Hamilton and passed without dissent. There were no matters arising.

Chairman's Report. Performing his last duty as Chairman, Ted Cunningham said there was relatively little to report, but there had been some very satisfactory London meetings, a pleasing feature of which had been the speakers visiting Bloomsbury for the first time who, together with our regular speakers, had ensured a varied and interesting series of meetings. Ted said he had taken on the design and production of the Society's magazine last year, and that this had left him insufficient time satisfactorily to carry out the responsibilities of the Chairman. He would therefore make the Hillandale News his sole concern, and resign from the Chair.

During the period under review the Committee's prime concern had been the need to improve communications with the members. Paying tribute to Christopher Proudfoot, who for many years had borne responsibility for the content and production of the Hillandale News, as well as the duties of Chairman, Ted said the Committee's collective wish had been to carry on making a better publication, on better paper, at no increase in cost.

The Chairman said he was pleased to find a healthy atmosphere in the Society's Regional Branches. He complimented John Calvert for compiling the Regional Reports for the magazine, and said that so long as there was interesting copy from the members every effort would be made to include it in the Hillandale News.

Adoption of the Chairman's Report was proposed by John Calvert and seconded by Christopher Proudfoot to general assent.

Treasurer's Report. Copies of the Balance Sheet and the Treasurer's Report were issued at the meeting, but the Chairman said that because of the unavoidable absence of the Treasurer, whose employment kept him out of the country, discussion of this matter would not be so easy as usual. The postal strike had also delayed the documents sent to us by the Treasurer. The Chairman then read out the Treasurer's Report. He said the members of the Committee were

concerned to see in the accounts figures which did not correspond to those in their minds, particularly those relating to the production and postage costs of the Hillandale News. The Committee had picked a careful path during the past year to ensure that the new improved magazine did not cost more to produce and distribute than the old one. Whilst confident that the Treasurer would have been able to answer these points had he been present, in view of the fact that he was recommending a £2.00 increase in subscription, and there being no opportunity to raise questions owing to his enforced absence, the Chairman asked the meeting to give provisional approval to the Treasurer's Report, and his recommendation that subscriptions should be raised to £9.00 for the UK and Europe, and to £10.00 for the rest of the world, subject to a commitment to clarify the Balance Sheet in detail with him, and to publish all the figures in the December edition of The Hillandale News.

Gordon Bromly dictated a question for transmission to the Treasurer, relating to his estimate that the Society's finances should improve next year, which Mr. Bromly doubted. The Chairman undertook to send the question to the Treasurer and publish the reply in the December magazine.

Adoption of the Treasurer's Report, subject to the foregoing condition, was proposed by Richard Taylor and seconded by Tom Stephenson. The vote was 22 in favour, 3 against, with one abstention.

BookShelf Report. Paul Hartup, representing the CLPGS BookShelf, apologised for the present non-availability of the accounts, due to the accountant's inability to submit them in time for the meeting, but promised they would be, as indeed they must be, available for publication in December's Hillandale News. Paul stated that the BookShelf had been very active during the year under review, especially at five London area record fairs and as well on a visit to Holland, where useful contact had been made with Dutch enthusiasts. New publications included the Columbia Parts List and many new factored items such as the EMI calendar, which sold well, and the coasters which were also moving satisfactorily. Work was in hand for a range of reproductions, including share certificates and catalogues. Postal sales had been affected by delays associated with the move of the BookShelf premises, but Paul stated that up to the beginning of August all orders had been cleared. The postal strike had severely held up business, but efforts were being

made to clear the trouble. Adoption of the BookShelf Report was proposed by Chris Hamilton, seconded by George Frow, and approved without dissent.

Election of Officers and Committee. The Chairman asked for the re-election of George Frow as President. "George was ready to offer himself for the post, and briefly left the meeting to allow free discussion. His re-election was proposed by Gordon Bromly, seconded by Christopher Proudfoot, and readily approved by all present. The re-election of Tony Besford and Dave Roberts as joint Vice-Presidents was proposed by Frank Andrews, seconded by George Frow, and approved without dissent. Peter Martland was proposed as Chairman by Tom Stephenson and seconded by Suzanne Lewis. He was elected without dissent, and Ted Cunningham therefore vacated the Chair in his favour.

The newly-elected Chairman supervised the elections to the remaining posts, all of which had the approval of the meeting: Vice-Chairman, Ken Loughland, proposed by Christopher Proudfoot, seconded by Ted Cunningham; Treasurer, Mike Field, proposed by Chris Hamilton, seconded by Richard Taylor; Secretary and Meetings Secretary, Ken Loughland, proposed by Gordon Bromly, seconded by George Frow. Newly elected Committee members were Chris Hamilton, Charles Levin, and Richard Taylor; they were proposed by Ted Cunningham, seconded by John Calvert and elected unanimously to join Frank Andrews, Suzanne Lewis, and Len Watts on the Committee. The Chairman paid tribute to Ted Cunningham and Tom Stephenson. He said he knew Ted would do a good job as Editor, and pointed out that each edition of the Hillandale News needed some seventy hours work to prepare it for the printer. Ted's work as Chairman had been unstinting and of great benefit to the Society. Tom, who was leaving the Committee due to other commitments, had also served the Society well, particularly with his knowledge of computers.

London Meetings. The Meetings Secretary said the London meetings over the past year had been well varied, and that the 1988/89 season would uphold the standard. London area members were urged to attend whenever possible. He outlined plans to celebrate the Society's 70th Anniversary; with a Symposium at the Moat House Hotel, Wolvercote, Oxford, on Sunday 28th May 1989, including lunch and, ideally, four speakers. Further details would appear in the Hillandale News.

Other Business. Frank Andrews asked if someone could take on inspection and maintenance of the equipment at Bloomsbury. Len Watts agreed to do this. Frank said Ernie Bayly was retiring from publishing the Talking Machine Review, and would recommend his contacts to come to us. He then referred to the EMG machine held by John Carreck, saying that if it was not already sold

the Society should not dispose of it. The Chairman said he would look into the matter.

John Booth said it was hoped to mail the latest Booklist out to each member, together with the index to the last volume of the Hillandale News, between the October and December issues of the magazine. Answering a question from Christopher Proudfoot he explained it was not possible to enclose the list with an issue of the magazine because of the difference in size. Dave Roberts asked if a decision had been made about the time and place of the 1989 AGM, but the Committee could not answer at this stage.

The President praised Ted Cunningham's conscientious work during his Chairmanship, and mentioned in particular the success of the Hatfield event in 1987, which could be credited to Ted.

There being no further business the Chairman closed the meeting.

APPENDIX I

A Note from the Outgoing Chairman

Almost my last duty before vacating the Chair of this Society was to present the Treasurer's Report to the Annual General Meeting. I feel I owe it to the members and to the Treasurer himself to explain why I and your Committee felt unable to ask for a straightforward approval of his report, without the caveat reported in the above Minutes. The simple fact is that there was something in the Balance Sheet which we unsure about, and the Treasurer, unavoidably out of the UK, could not be contacted for an explanation. However confident we might have been that the Treasurer and the Auditor could not be wrong, so long as we ourselves had a question we felt it would be improper to put the Accounts to the Meeting without this cautionary proviso.

Our problem was a simple one: the figures relating to the cost of the Hillandale News. We had tried to ensure that the new pattern magazine would cost about the same as the old pattern magazine. We were therefore surprised to find the total cost of production and postage for the year came to £5,038, an increase of £1,073 over the previous years total of £3,965. The answer proved to be as simple as the problem: because an invoice had been late coming in, the previous year's figures included only FIVE editions, while the current year's figures included SEVEN editions. Members will be glad to learn that, in actual fact, the new improved Hillandale is marginally LESS expensive to print and produce than the old one was. However, that explanation was not available to us, and I hope you will agree that we acted in the only proper fashion.

Ted Cunningham

APPENDIX 11

The Society's Finances

The Society's finances were presented at the AGM and two balance sheets were produced, a sterling and a dollar balance. The dollar account is the result of a Committee decision to open a savings account with a US bank to avoid the excessive UK bank charges on US dollar cheques.

Two years ago it was decided to keep subscriptions as low as possible, and to finance important publications by reducing the (then) high bank balance. For the second year, as a result of this deliberate policy, expenditure has exceeded income, and the current account now (August) stands at £2,638.21. Total expenditure during the year was £7,477.23 while total income (sterling and dollar) was £6,280.90 - a deficit of £1,196.33

Expenditure this year was inflated with the purchase of speakers for the London meeting hall, and a new typewriter, although the latter was offset to some degree by the sale of the old one. On the other hand income was higher than expected due primarily to our retiring Chairman's efforts in persuading Companies to advertise in the magazine. Such advertising is extraordinarily difficult to sell, and this income may not be repeated. Production and postage for the Hillandale News accounted for £5,038.18, but this is the cost of seven issues as some bills were submitted late. Stationery and correspondence to members was, and will remain, a significant item.

Six issues of the new style magazine currently cost about £4,000 to produce and post.

When the books were closed in August 1987 two issues had been paid for leaving a further three to be paid for before the 1989/90 subscriptions are due at a cost of £2,000. If we include another £400 operating costs the Sterling current account will then be down to £200. We can of course draw on the US account but it is felt desirable to leave it intact, accumulating interest, at least for a further year.

The minimum cost to run the Society in 1989/90 is estimated to be:

Hillandale News	£4,400*
Postage and Stationery	800
Computer maintenance	140
Hire of London hall	220*
Miscellaneous	200
Total	<u>£5,760</u>

* allowing for 10% increase in costs

We can only count on income from subscriptions, currently £4,900 plus a small addition from advertising and miscellaneous payments. The bank balance is now at the recommended level. It follows, therefore, that the subscription must rise. Note that the present European rate is one of the lowest for Societies such as ours, particularly with six magazines per year. The new rate will be £9.00 for UK and European members and £10.00 (or \$18.00) for members from other countries. This is expected to realise about £6,400 (including the contribution from US members) thus providing a small buffer to cover minor contingencies.

D.M. Field, Hon. Treasurer

Gordon Bromly's question at the A.G.M. referred to the Society having "made a loss" of £2,300 last year and another "loss" of nearly £2,000 this year. He said this was presumably despite estimates having been made, and concluded that the Treasurer's forecast, in his Report, that after the increases in subscription we should end up with a £400 balance in hand at the end of the year was, in his opinion, very optimistic.

As promised, this question was raised with the Treasurer on his return to the U.K. and his answer is contained in paragraph 2 of the supplementary report given above. Confirmation of the declared policy mentioned may be found in the Treasurer's Reports delivered to the two previous Annual General Meetings.

CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY U.S. Dollar Account - Balance at 30th June 1988

Initial Deposit	\$500.40
Subscriptions	\$888.37
Bookshelf Orders	\$106.18
Interest	<u>\$38.75</u>
TOTAL	<u>\$1,533.70</u>

Treasurer: D.M. Field

Auditor E.A. Legge

11th August 1988

THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

BALANCE SHEET - YEAR ENDING 8th AUGUST 1988

RECEIPTS

PAYMENTS

1986/7		1987/8		1986/7		1987/8
6750.53	Current A/C BF	4378.70		2553.58	Hillandale News Production	2975.64
4609.90	Subscriptions	4909.67		1411.61	Hillandale News Postage	2062.54
162.32	Advertising	362.39		492.00	Hire of London meeting hall	200.00
295.74	Phonoservice Royalties	59.80			Purchase of KEF speakers	200.00
36.17	Miscellaneous	67.88			Transfer to US dollar account	311.75
99.66	Book sales	26.00			Computer maintenance	127.65
	Sale of typewriter	320.00			Purchase of typewriter	500.00
					Hire of hall for	
					1987 Phonofair	30.00
					Postage and stationery	829.91
					Miscellaneous	226.74
					Data protection registration	22.00
					Current account Sterling	
					balance	2638.21
TOTALS		10124.44				10124.44

Treasurer: D.M. Field

Auditor: E.A. Legge 11th August 1988

THE CITY OF LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

BOOKSHELF ACCOUNTS for the year ended 30th June 1988

RECEIPTS as per Vouchers produced		4044.91
PURCHASES ditto		<u>5234.88</u>
		(1189.97)
Balance as per Bank Statement		1662.28
LESS unrepresented cheques		
999593	210.00	
999591	100.00	
999592	<u>6.00</u>	
		316.00
		1346.28
ADD Petty Cash Balance		<u>4.20</u>
		1350.48
Balance at Bank 30.6.87	2540.45	
Balance at Bank 30.6.88	<u>1662.28</u>	
Reduction in Bank Balance	(1194.17)	
ADD Petty Cash Balance	<u>4.20</u>	
		<u>£1189.97</u>

We have prepared the above from the Vouchers and information provided to us, and without carrying out an Audit.

J. Rowland Jones FSCA. FFCS. FBSC.

John W. Booth CLPGS BookShelf
Stock verified as at 1.7.88

Shall We Take The Rolls ?

by Paul Collenette

I WAS MOST INTERESTED in George Taylor's article about Scott's Antarctic Expedition of 1910-1913 (Hillandale 163). What intrigued me was that they kept the gramophone on top of the PIANOLA!

I have known removal men to utter colourful Anglo-Saxon vernacular with quite uninhibited informality at the sight of a pianola they have to shift. Ask them to move one upstairs (I never dared) and you'll have the riot police around, if not ambulances to remove the casualties.

O.K., so the Antarctic may not have any stairs, but however did Scott and company get the pianola there? Ah; maybe it was NOT a nine-foot Steinway concert grand: you'd need to open the lid, and then where would you put the gramophone?

So it must have been an upright. Indeed, no Expedition should be without one: the pedalling was doubtless good for their chilblains. Sir Edmund Hilary did not take one to Everest, though,

since pianolas (relying on atmosphere) cannot work properly at high altitudes. You will have noticed that jumbo-jets are sparsely furnished, pianola-wise.

Still, I'll not let these little difficulties bother me; I'm keen to get started out. I want to pick out some Antarctic-compatible dance rolls from my jumbled collection - how many do you think there are here?

Button up your overcoat, I've got my love to keep me warm. Nevertheless, there's a long, long trail a-winding, but thanks to this crazy weather, I'd never leave my little wooden hut for you. Anyway, there's no green grass round the old North Pole, maybe it's beyond the blue horizon. Want any ice today, lady? - then stay out of the South and turn on the heat at sundown.

If I need any more, I'll wire Harrods music roll library to send some out. If there's still any space in my holdall, I'll pack some dance records by the Seven Little Polar Bears and the Clicquot Club Eskimos.

SCALA RECORD

No 388



The way the wind blows we'll go.

R.C.P.



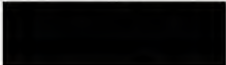
Mr. Edison says:



"With cooler weather here, it's time to Think Christmas! Bill Eigenfeld is looking for any or all of the following Christmas selections on my durable Blue Amberol Records. Please help him out if you can."

- 23137 - The Christmas Song - Hughes Macklin
- 23139 - The Awakening of Scrooge - Bransby Williams
- 23141 - Christmas Time - Jack Charman & Chorus
- 23142 - Yuletide Memories - National Military Band
- 23143 - Sweet Christmas Bells - Ernest Pike & Peter Dawson
- 23144 - The Mistletoe Bow - British Male Quartet
- 23145 - The Star of Bethlehem - Hardy Williamson
- 23147 - Nazareth - Peter Dawson
- 23148 - The Street Watchman's Christmas - Bransby Williams
- 23149 - While Shepherds Watch'd - Ernest Pike
- 23150 - Christmas at Sea - National Military Band & Chorus
- 23315 - I'll Telephone to Santa Claus - Stanley Kirkby
- 23316 - When the Christmas Bells are Ringing - Hughes Macklin
- 27016 - Nuit de Noel - Adolphe Berard
- 27182 - Cantique de Noel - P. A. Asselin

- 3029 - Joy to the World - Carol Singers
- 3030 - The First Nowel - Carol Singers
- 3032 - Ring Out, Wild Bells - Carol Singers
- 3033 - In the Toymaker's Workshop - American Symphony Orch.
- 3034 - Santa Claus Song - George P. Watson
- 3035 - Christmas Morning with the Kiddies - Peerless Orchestra
- 3036 - Christmas Eve - Robert Gayler
- 3345 - Joy to the World - Metropolitan Quartet
- 3346 - God Rest You, Merry Gentlemen - Carol Singers
- 3349 - We Three Kings of Orient Are - Carol Singers
- 5071 - Christmas Morning at Clancy's - S. Porter & B. Jones
- 2768 - Once in Royal David's City - Carol Singers
- 2091 - Ring Out the Bells for Christmas -
Edison Concert Band
- 4765 - Silent Night - Elizabeth Spencer,
John Young & Vernon Archibald
- 5665 - The Toymaker's Dream - B. A.
Rolfe and His Orchestra

Bill Eigenfeld






HELP !

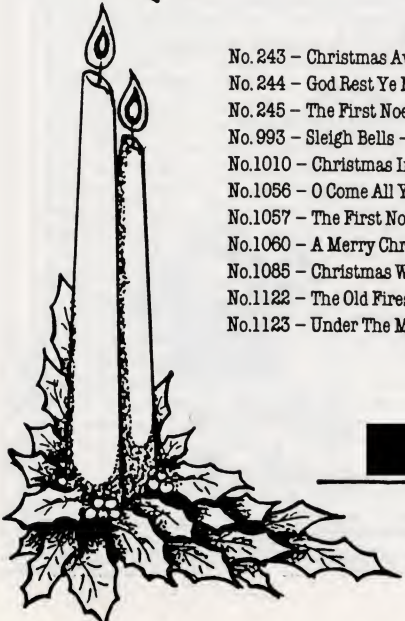

Help - Help - Help

Christmas Cylinders needed very badly for research. Mint or near mint only.

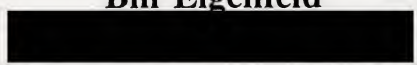
First there are some Edison Bells that I need

- 
- No. 723 - Christmas Time in Merry England - Royal Military Band.
 - No. 725 - The Piccaninnies Christmas Banjo - Bells - Ollie Oakley.
 - No. 5161 - Hark The Herald Angels Sing - Albert Pearce
 - No. 5169 - O Come All Ye Faithful - Albert Pearce
 - No. 5508 - Good King Wenceslas - Tally-Ho-Trio
 - No. 5509 - The Wassail Song - Tally-Ho-Trio
 - No. 5510 - The Seven Joys of Mary - Tally-Ho-Trio
 - No. 5511 - God Rest Ye Merry Gentlemen - Tally-Ho-Trio
 - No. 5512 - The First Noel - Tally-Ho-Trio
 - No. 5513 - O Come All Ye Faithful - Tally-Ho-Trio
 - No. 6390 - O Come All Ye Faithful - Westminster Choir
 - No. 6391 - The First Noel - Westminster Choir
 - No. 6425 - Hark The Herald Angels Sing - Westminster Choir

And now some Sterling Cylinders

- 
- 
- No. 243 - Christmas Awake - Choir and Orchestra
 - No. 244 - God Rest Ye Merry Gentlemen - Choir and Orchestra
 - No. 245 - The First Noel - Choir and Orchestra
 - No. 993 - Sleigh Bells - Ella Retford
 - No. 1010 - Christmas In The Kings Navy - Russell Hunting and Gilbert Girand
 - No. 1056 - O Come All Ye Faithful - Choir, Band & Organ
 - No. 1057 - The First Noel - Choir, Band & Organ
 - No. 1060 - A Merry Christmas - George Formby (Comedian)
 - No. 1085 - Christmas With The Old Folks - Minnie Kendall and W. Davidson
 - No. 1122 - The Old Fireside Hymn - Choir, Band & Organ
 - No. 1123 - Under The Mistletoe (Barn Dance) - Imperial Infantry Band

Bill Eigenfeld



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(reviewed in August 1988 Hillandale News)

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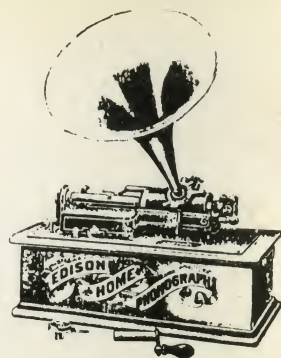
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